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Towards Visual Awareness

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Towards Visual Awareness

As an act of perception, visual awareness will vary from one individual to another. In general the term implies an ability to see with acuteness and insight. Although it may be a natural aptitude in some people, it can also be fostered and extended through education in the visual arts. Visual awareness can lead to a concentrated and sustained observation that can stimulate the growth of individual talents and develop the ability to respond to the social, human, and aesthetic qualities of individual works of art. It adds a new dimension to the student's capacity to enjoy life and to his/her ability to perceive problems and take constructive action towards their solution.

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This document contains the visual arts program for the Senior Division and includes suggestions for a variety of courses leading to the Secondary School Graduation Diploma. It also suggests material that can be used as the basis for courses at the Honour Graduation level.

As the title of this document implies, visual awareness is intended to provide a general direction in all visual arts programs in the Senior Division and at the Honour Graduation level. There are many ways to achieve this goal, and the structure outlined in this document leaves considerable scope for local initiative. In fact, it is hoped that local planning will help each student achieve the intent of the program in a way suited to individual development, either through a wide choice of visual arts courses or through a diversity of activity and experience within any one course.

To this end, teachers are provided with a list of aims which, it is felt, are basic to the achievement of visual awareness. Within the scope suggested by these aims, the program is further subdivided into three components: *design*, *studio activities*, and *study of the artist, past and present*. These three components, while treated separately for convenience in this document, should in practice be different facets of unified explorations within any one theme or topic. Ideally, each would arise naturally as a result of student interest.

The themes, topics, or approaches suggested later in the document are intended as examples of content through which the three program components may be studied and through which students may achieve both the aims of the course and the overall goal of visual awareness. Lastly, the document includes a bibliography. Teachers should also be aware of publications such as the Intermediate Division guideline *Art I:13* which are pertinent to the student's

previous experience. This guideline and others may be obtained from the various regional offices of the Ministry of Education.

The program that is built on the structure set forth here will vary from school to school. Indeed, as already stated, it should vary to some extent from student to student. Teachers, of course, also have varied backgrounds and interests. Many, for example, have an area of particular strength and, in an effort to give their students the advantage of their expertise, may unintentionally allow one facet of visual arts to dominate the program. Such an imbalance is particularly likely to occur in a school where there is only one visual arts teacher. The teacher should keep this potential problem in mind and strive for as much scope as possible. Student interests and the facilities, equipment, and materials available in the school should also be used as a basis for planning. Where feasible, the help of artists or knowledgeable members of the community can be used to broaden the scope of a program.

In a semestered system, scope and balance also require careful planning. Certainly the teacher should take advantage of the positive aspects – the possibilities for a broader range of courses and for longer time blocks within an individual course. On the other hand, he/she must plan a program carefully to overcome possible difficulties. For example, semestering can cause segmentation of a program because of the shorter time span and thus incur the risk of a superficial approach.

A special word is needed for teachers planning programs at the Honour Graduation level. While it is hoped that the entire document will provide valuable ideas for this level, teachers will find suggestions specifically related to their task in the section entitled "Honour Graduation" (page 13). At this level a program should call for advanced and in-depth study, and students should show evidence of:

- intensive work in selected studio activities, media, or design problems;
- detailed study in a period, phase, theme, or direction-of-art awareness and theory;
- independent work and study.

Aims

The title of this guideline, *Towards Visual Awareness*, connotes a broad direction for all activities. This striving for heightened visual awareness should become part of the student's work and be reflected in his/her thinking habits. To this end, it is hoped that the student will develop perceptions and insights into natural and man-made phenomena; understanding of the motives and procedures of the artist, the craftsman, and the designer, as well as of the nature of communication and the role of the arts in expressing human values, meaning, and form in the environment; and, above all, self-awareness in coming to terms with and influencing the environment.

Ideally, therefore, art education is the integrated enrichment of life through visual awareness. Specific aims in a well-rounded program would be directed towards helping the student:

- develop visual awareness and sensitivity in relation to the environment;
- think in visual terms by working with problems related to activities in visual arts;
- recognize the creative process through personal experience and through inquiry into the recorded experience of artists;
- gain the confidence and ability to apply to personal and creative work the inner criteria that can counterbalance the external influences of fashion and peer-group pressure;
- utilize resources and capabilities effectively and understand and control materials;
- understand the premise that each individual's creative potential is only a beginning, that everyone must bring it to fruition through will-power, imagination, and effort;
- develop the ability to analyse and criticize personal work objectively;
- establish a set of aesthetic values and criteria sufficiently flexible to temper or refine opinions in the light of new experiences throughout life.

Suggested themes and topics outlined later in this document may all be used as vehicles to achieve the aims listed above.

Evaluation

The aims outlined in the previous section provide the framework for evaluation of both student and program in Visual Arts. Evaluation is concerned with building up an overall picture of the student's growth. Such profiles can be compiled by recording observations and brief comments on each student at appropriate times throughout the year. Specific points that may provide information related to the aims of this program might be summarized as:

- individuality, freshness, and intensity of different facets of visual awareness and observation;
- ability to develop new approaches and to show initiative in solving problems of a creative nature or in exploring visual arts themes;
- quality of ideas and viewpoints contributed in individual creative work and in group situations;
- interest, enthusiasm, and general curiosity;
- perseverance in endeavours;
- quality of analysis and insight in both oral and written work, and the application of these qualities in examining and criticizing personal creative work;
- ability to comprehend and use concepts of structure and form in organizing his/her own work and in analysing the work of others;
- concern for craftsmanship and skill;
- empathy with the viewpoints and work of other students;
- positive general contributions to the classroom situation.

Information gleaned from comments on the above points will, ideally, be shared with students and parents in interviews. The student needs to know about his/her own progress to gain a sense of achievement and purpose, while parents have a right to expect to be kept informed by virtue of their share of responsibility. Time may preclude the extensive use of interviews, however, and teachers may fall back on another useful technique, that is, the brief but carefully reasoned written commentary made available from time to time. Although the teacher's proper concern is the individual growth and improvement of students, it is not unreasonable to expect the students to meet standards appropriate to the Senior Division, and this criterion should be kept in mind in reports to parents.



Whatever its specific content, the Senior Division program in visual arts should consist of the three related components mentioned earlier, that is, design, studio activities, and the study of man's self-expression through visual means, both in the present and the past. These three closely related components are considered essential in achieving the aims outlined above, as well as in reaching the ultimate goal of visual awareness. They also provide a framework for any of the topics and themes suggested as content later in this document.

This section deals with the three components of the visual arts program.

Design

Every teacher of Visual Arts probably has his/her own definition of design, each of them an effort to articulate what is, at least in part, an intuitive process. For the purposes of this document, design may be described as the *how* in art expression, that which seeks the resolution of organizational problems. Such problems, incidentally, have a triple value since, aside from developing a sense of design, they foster intellectual growth and sharpen perception. Design is concerned with felt and controllable elements of structure and with the understanding of the possibilities and limitations of materials and processes. Development of one's feeling for design, and awareness of it where it exists, is an indispensable step in the process of becoming sensitive to visual phenomena of all kinds.

The various concepts of design have been examined and restructured by mankind through the ages and they are constantly challenged and restated in new ways and in new works of art.

There are many ways of looking at design or form. For example, in *Form and Content* (Cambridge, Mass.: Harvard University Press, 1967), Ben Shahn wrote:

Form is the embodiment of content. Form is based, first, upon a supposition, a theme. Form is, second, a marshalling of materials, the inert matter in which the theme is to be cast. Form is, third, a setting of boundaries, of limits, the whole extent of idea, *but no more*, an outer shape of idea. Form is, next, the relating of inner shapes to the outer limits, the initial establishment of harmonies. Form is, further, the abolishing of excessive content, of content that falls outside the true limits of the theme. It is abolishing of excessive materials, whatever material is excessive to inner harmony, to the order of shapes now established. Form is thus a discipline, an ordering, according to the needs of content.

In the Senior Division, visual arts students may be expected to develop a more mature awareness of the concepts of design than would be demanded of younger students. Such awareness may be developed through exercises or individual research as the need in any particular area arises.

Individual elements of structure that might be examined and used in a Senior Division program are outlined below.

Mass-space elements Point and line, plane and volume, all of which may be influenced by size, shape, colour, position, direction, number, interval, and density;

Shape Geometric, from nature, found, invented, and tactile;

Space, movement, and time Two-dimensional space, figure and ground (negative and positive), spatial cues or position in space, the process of movement, the nature of time, and the perception of movement through perspective, optical movement, transformation from one form to another, light, colour, mass, space, time, and sound;

Organization Positioning, continuity, closure, similarity, rhythm, tension, balance, proportion, dynamism, and research into the plasticity of artistic form.

Studio Activities

Visual awareness and sensitivity can be cultivated through studio work. Above all, however, studio activities foster the students' creativity, as the various techniques in which they become competent provide an avenue for the expression and definition of what they see around them and what they feel within themselves. In developing their creative powers, students should also cultivate the faculty of self-analysis and strive to apply in their own work the standards acquired through the other two components of the program, namely, *design* and *art, past and present*. The latter, it might be noted, should not be regarded as something to copy or even imitate, but should provide guidance and incentive, aesthetic experience, and knowledge.

In all studio activities, emphasis should be placed on the process of which the product is a part. Studio activities should be concerned with a disciplined approach to exploration and development. They

should not be directed towards the shallow gratification of immediate expectations. Nevertheless, they should at times encourage spontaneous expression as well as a more reasoned approach.

The particular program chosen for the studio should reflect the students' interests and their experience in the discipline. It should be flexible enough – both in terms of media made available and techniques used – to allow students to choose activities that meet their own needs. Admittedly, many studio activities require some previous experience to achieve the depth and quality that is suited to the Senior Division.

Moreover, if the individual student must develop powers of self-analysis, so must the group as a whole. It is important that the studio program be constantly assessed by both teacher and students in order to determine its values, its purpose, and its depth.

Specific media and processes suitable for studio work in the Senior Division visual arts program are discussed briefly below.

Basic Activities

• **Drawing** The value of drawing may lie less in the result than in the process of recording analytically and accurately. It develops the sense of design, sharpens perception of form and content, and demands disciplined concentration. It is, therefore, a basic aspect of all studio programs. Although a great variety of organic and technical subjects may be used, the human figure should be emphasized more than it has been in the past. The infinite possibilities within the finite dimensions of the human figure provide an excellent foundation in both the technical and expressive elements of drawing. Materials may be varied, and experimentation might be encouraged, both with the traditional media and with materials not usually associated with the visual arts. For example, students could:

- use linear media such as hard pencil, metal point, pen and ink, twigs, or sharpened reeds;

- explore the use of materials usually associated with painting, that is, brush and wash, soft chalk, water colour, tempera, oil, or acrylics;

- combine various materials (mixed media) in whatever way most accurately expresses their observations;

- use materials such as scraper boards to encourage intensive activity in light and dark relationships;

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- draw the human figure or other subjects (including light in motion) with tools such as large felt pens;

- develop the habit of making quick sketches to record visual information (these could be thumbnail sketches or preparations for work in other media).

• **Painting** Students can use both the traditional media and the newer materials of contemporary art. They should also investigate the potential of the processes and materials used in industry. They can explore a variety of textures and obtain great colour range through the use of such unorthodox materials as wood, metal, concrete slabs, thick coloured plaster, film and styrofoam, as well as newer pigments such as acrylics and vinyl copolymer. Painting may be integrated with other activities. For example, collage can be used to good effect in conjunction with various forms of painting. Other possible activities are:

- experiments with flat, relief, and curved surfaces and with the shape of the surface or support;

- fragmentation of the painting surface by cutting out or eroding;

- experiments with blocking and resisting, as with tusche, tape, or wax, as part of the painting process;

- experiments with tools of application such as rollers, blocks, sticks, and spray mechanisms;

- staining and inking on varied surfaces in combination with painting;

- exploration of painting as sculpture and sculpture as painting, that is, painted constructions, where wall surface is used as a ground (flat or relief).

• **Print-making** If the simple print-making processes of the earlier years are studied at a depth suitable for the Senior Division, students will require the use of additional materials and equipment. Such equipment is necessary for exacting work in woodcuts, etching, engraving, lithography, vinyl printing, serigraphy, and silk-screen used as a commercial process. Since print-making can be done on a number of supports (wood, paper, and textiles), printing processes such as batik may be included here. Again, experimentation with varied techniques should be encouraged; for example, students may use batik with silk-screen or simple print-making techniques that have been applied for some time but have now been developed in new ways (that is, patterning of objects).

Other possible activities are:

- using ready-made as well as student-designed objects for stamping on two- and three-dimensional surfaces;
- experimenting with screen processes for reproduction and for cross-reference to painting.

• **Sculpture** Because of the materials used, it is frequently difficult to know where painting stops and sculpture begins. The three traditional methods of sculpture – cutting away, joining or combining, and replacement – have been supplemented by techniques that rely on new materials and combinations of traditional techniques. Happenings, while not necessarily a true form of sculpture, may be regarded as belonging to this category. Our present environment provides various materials and ideas: plastics, stainless steel, fibreglass, various tubings, assorted *objets trouvés*, junk materials, geometric forms. Consideration should also be given to kinetic sculpture involving movement, light, and the encasing of material within materials to create ever-changing effects through the use of light. Diversity in media and methods presents great challenge and stimulation. The student can:

- construct and build models;
- use soft materials such as fabrics, vinyls, rope, and leather, and processes such as sewing, binding, stuffing, and knotting;
- initiate projects that develop awareness of the sculptural dimensions of architectural and environmental design;
- explore the use of clay and the ceramic process as sculpture.



• **Creative photography and film-making** Through photography, the student can explore tone, texture, light, and colour. Movement can be studied through multiple exposure and other available motion-study technology. Photography with a still camera can produce works of great beauty and subtlety, while film itself is a powerful medium that can fuse time, space, movement, and sound into a reproduction of reality in sequential images or into totally abstract compositions of light, colour, and movement. These are areas that the contemporary student accepts as an integral and important part of life. With the necessary development of preliminary techniques, it is quite possible to explore this area without previous training so that it might conceivably be made an in-depth study throughout the whole of the Senior Division. The student can:

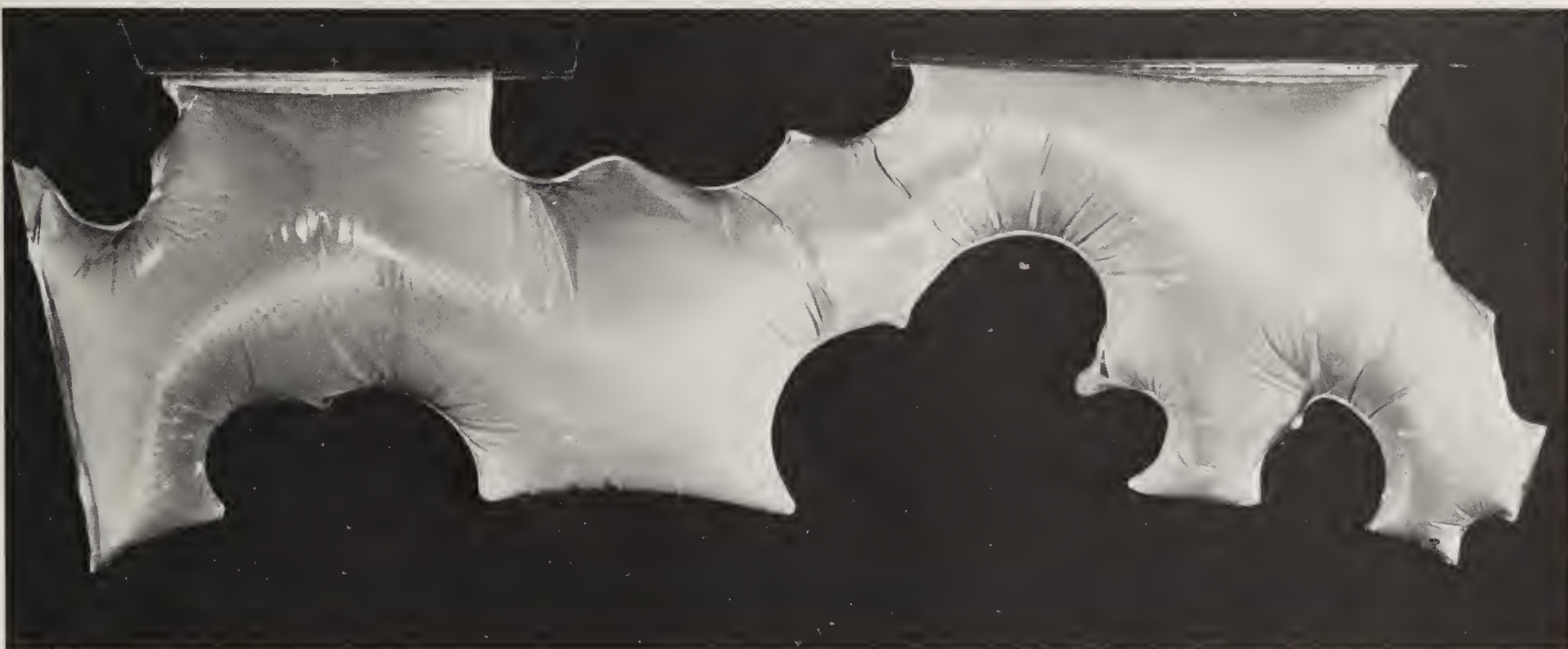
- experiment with non-camera techniques, using clear and exposed film of various sizes or light-sensitive paper (photograms);
- explore selection and composition in direct photography, using close-up, wide-angle, and microscopic techniques;
- experiment with over-exposure, under-exposure, overlap exposure, and distortion for expressive and aesthetic effects;
- make use of surfaces, shapes, organic forms, and textures to study visual themes;
- experiment with animation and use of the light table;
- undertake multiple-technique projects, such as projects that use light and colour to create atmospheric effects or projects that combine the effects of light and colour with music, dance, or drama to create a unified aesthetic experience.

Crafts

Crafts might constitute another category of studio activity. Here, as elsewhere in the studio program, the student will explore elements of design such as organization and sense of unity. In crafts, however, the functional aspects of design (the relation of material and design to the use for which the object is intended) must also receive attention. Students will benefit from visits to museums, craft shops, and guilds, and also from careful study of the work of master craftsmen. The studio activities listed below all fall into the *crafts* category.

• **Ceramics** Clay is a basic natural material that lends itself readily to artistic expression; its plasticity allows swift changes of form, a characteristic that favours originality and individuality and results in work that is both aesthetic and functional. In addition, the kinship of ceramics and sculpture helps the student investigate the two at the same time. The constant drawing necessary to design in ceramics helps the student develop sensitivity to form. The organic quality of clay makes the student more aware of natural objects. Ceramics, one of the oldest of the expressive arts, can be produced on the potter's wheel or by hand; it can be used for a wide variety of expressive forms such as ceramic sculpture or wall decoration, or for dishes and decorative jugs. With clay, the student can experiment with surface treatments, decoration, and glazing.

• **Design in metal, wire, wood, stones, glass, and plastic** Examples of design using these materials are found in jewellery, enamels, mosaics, stained glass, industrial design, furniture, and furnishings. A study might relate specifically to only one of these examples or might explore all of them; in each case, the study of form becomes primarily a functional one. Integration with courses in Family Studies and Elements of Technology might be considered for the study of domestic and personal ornaments. This aspect of the course might deal with the use of metals and form, not only in jewellery but in relation to some or all of the following: the formation of metal pieces as functional shapes, enamelling from the viewpoint of history, *cloisonné* and *champlevé* and their uses, design of furniture, stone-setting in jewellery or inlay on wood, and the use



of stained glass and mosaics in contemporary and historical settings. Other activities might include:

- exploration of the relationship between craftsmanship and design;
- improvisation of tools and implements for specific materials and processes.

• *Textiles* In recent years, there has been a dramatic change in textile design. Contemporary experiments – and the revival of older techniques – have resulted in new ways of creating textile surfaces and forms. In many cases, the emphasis has shifted from the utilitarian to the expressive. Areas of study might include printing, stitchery, appliqué, and weaving. Where applicable, students should explore such processes as spinning and dyeing. In this area of the program students may:

- design experimental and functional fabrics;
- make wall hangings (more akin to painting) and banners;
- create textile sculptures;
- use their own textiles in conjunction with other materials – in collages and assemblages, for example.

Mass communication and promotion

The third category of activity through which students will become more aware of the world around them could be termed *mass communication and promotion*. Here the designer applies a knowledge of visual art to an ephemeral world in which tastes change with great rapidity. The designer must be aware of the connotation and emotional impact of every design strategy in his/her work. Aside from possible studio activities and

experiences, students might fruitfully discuss the related topic of values in the context of commercial art and advertising.

• *Lettering and calligraphy* The student should become aware of letters as abstract shapes, not just as the products of a skill acquired through copying and other exercises. Problems in composition and simple layout may engender imagination and inventiveness. Some students may wish to pursue a study of calligraphy, possibly developing the relationships with painting. Activities might include:

- imaginative compositions employing various letter forms or typefaces;
- collage and montage involving lettering;
- study of the literal and symbolic interpretations of messages and quotations;
- practical and imaginative designs for titles, captions, and logotypes;
- calligraphy in creative poetry and other forms of communication.

• *Layout* Making a layout usually involves the process of experimenting with alternatives in an attempt to arrive at a particular design objective. Layout may be used as a preparatory step in a wide variety of design tasks. It may be used to solve problems of packaging, two-dimensional print of all kinds, poster design, point-of-purchase pieces and other two- and three-dimensional display materials, and even film (TV advertisements and graphics). The student should be encouraged to investigate new and



unusual materials, tools, processes, and design relationships. Activities may include:

- design of a poster, book jacket, or package, involving lettering, calligraphy, diagrams, and/or illustrations;
- investigation of the use of formal patterns for decorative purposes or for modular packaging.

• *Mass media* One area of study under this heading might encompass duplicating processes related to commercial demands for mass production – that is, silk-screen, letterpress, and offset lithography. The student might also explore the photographic processes and animation that produce the moving image for television. Studio work might include:

- multi-copy posters, notices, program folders, letterheads;
- filmed animation sequences;

- graphics for videotapes;
- explorations of light and movement in advertising.

The Artist, the Craftsman, and the Designer, Past and Present

The third component of the visual arts program can be described as art history. The longer title used above is intended to indicate the desirability of a broad interpretation of the term, one that can be integrated with the other two components within the scope of the aims of the program.

This component of the program should help the student see that the artist, the craftsman, and the designer have always extended their influence beyond the walls of the studio. The artist touches the lives of all around him; the study of this influence in both past and present plays a vital role in the development of visual awareness.

Ideally, the student should be constantly confronted with original work but, since this is frequently impossible, a large collection of pictures, slides, films, and filmstrips is essential, along with a good library of reference books. Admittedly, reproductions have limitations: scale, colour, setting, and three-dimensional perspective are often difficult to imagine. This is particularly true in the case of architecture and, to a lesser degree, of sculpture. A partial answer to this problem is the use of local materials wherever possible. As an example, first-hand references and actual settings can be used almost anywhere in southern Ontario for a research project on the history, craftsmanship, and design of country homes (or barns). This particular study, as with all themes based on this component of the program, should be related directly to the studio activities. The relationship might be one of subject, of theme, of material, or of concept.

In researching this component of the program, the student should be encouraged to seek relationships: the links between provincial art and its metropolitan origins, between folk art and its derivations, and between the decorative arts and painting, sculpture, and architecture.

There are many ways of organizing this component of a course. Outlined below is one example of how historical content may be organized as a basis for sequential studies, thematic explorations,

surveys, or individual projects. This particular outline can form the basis of a wide range of studies and variations in breadth and depth.

- *The visual art of nomadic and primitive societies* Students might explore African and North American primitive art and the primitive art of Stone Age Europe and the islands of the Pacific.

- *Visual art of agrarian and theocratic societies* Areas of study might include the art of ancient Egypt, Mesopotamia, and of Mediterranean civilizations such as the Cretan and Etruscan.

- *Politics, intellect, and visual art* Students might investigate the emergence of the classical era in both Greece and Rome. Possibly, a unit of this kind could offer an opportunity for integration with Classical Studies.

- *Visual art and the spirit* The focus of this study might be the influence of religion on art, possibly through a study of the Christian world, with emphasis on Byzantine, Romanesque, and Gothic architecture and their influence on art forms such as stained glass, mosaics, frescoes, manuscript illumination, tapestries, and sculpture. The same theme could be pursued through a study of the East with emphasis on the influence of religion on sculpture, monuments, frescoes, and architecture in Indian Asia, China, and Japan.

- *Materialism, rationalism, and humanism* These influences are well illustrated by a study of the Renaissance and the art of the Italian city-states, Flanders, and Germany.

- *Art for the crown, the clergy, and the aristocracy* This area of study is best set against a background that encompasses the Reformation, the Counter Reformation, and the power of kings and courts. Themes within this general category might include *glory and drama in the church and palace, emergence of the art academies, and portraiture in early Canada.*

- *Intellect, reason, and romance* These particular influences on visual art can be traced through such themes as *middle-class patronage in painting, social and political commentary, the zenith of the power of the academy, the decline of romance and the emergence of reason, and new materials in eclectic architecture.* Other themes fitting into the same category are *romance in nineteenth-century painting* and *art nouveau.*

- *The environment* In examining their environment and the world at large, students might consider what the artist sees – or saw in the past. Such a topic might include man, nature, science, and technology, and such general areas of study as the effect of the Industrial Revolution on the artist, new materials and forms in architecture, the common man and everyday things, changes caused by the camera in the artist's outlook, and impressionism in England, France, and Canada.

- *Artists' new concerns with space and colour* A broad theme such as this could be studied through post-impressionism, fauvism, expressionism, and the "ashcan" school.

- *The rise of individualism* This theme could focus on the explosion of viewpoints, styles, and schools that characterized twentieth-century art, and might include the search for new forms and materials expressive of the technology of the age, as well as a general breaking away from conventions and old traditions in art, induced particularly by global wars, scientific discoveries, and new thinking in all the arts. Students might investigate cubism, futurism, dadaism, and constructivism.

- *Visual art in the global village* The background for this area of study would be the modern world as shaped by technology. The topic would include an examination of the ways in which such phenomena as rapid travel, instant communication, and urbanization have modified patterns of thought and life styles. Specific areas of visual arts to be studied might include abstract expressionism, assemblage, *art concret*, happenings, designed environments, minimal art, and conceptual art.

Program Planning

This section is devoted to program planning, based on the framework outlined in the previous sections. While variations in local planning are both expected and encouraged, the following general comments probably apply to all programs.

A balanced visual arts program that involves both study and experimental work requires a stable base from which the student starts and to which the student relates his/her experiences in the various dimensions of the course. Such a starting-point lends purpose and unity to what may become a multi-faceted collection of experiments and experiences.

A logical way to achieve this coherence is to develop a course, or a unit within a course, around a central theme. The focal point from which the student begins his/her research may be a subject, a material, or a design concept. A theme based upon an historical or social idea might be pursued at various depths, perhaps with concentration on areas where the interest is high or the resources are ample. For example, the theme *art and mythology* might examine classical myths as the subject matter of paintings, or it might go further by exploring the myths of various eras, including the present. A study based on a particular material such as wood, or a process such as etching, can provide natural links between studio work and historical inquiry. A theme based on space as a design concept might be pursued through a study of painting, sculpture, and architecture in various historical periods.

In the suggestions that follow, three different types of thematic organization are illustrated: the subject- or content-oriented theme, the theme based on concepts of design, and the theme based on a study of materials. Of the three, the first is discussed in greatest detail because of the great varieties of treatment and content possible in the range of man's historical, social, and cultural contact with the realm of the artist.

Teachers will realize that the suggestions made here represent only some of many possibilities. For example, most of the themes lend themselves to a chronological organization, but lateral comparative studies or reverse chronology would also be suitable techniques; or the study of the development of impressionism in *art and industry* could be replaced by an examination of kinetic or pop art, by various twentieth-century responses to industrialism, or by a study of the architecture of the Bauhaus.

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Suggested Themes

- *Art and industry* The following is a detailed treatment of one direction in which this theme might be explored. It begins with a general survey of the European social and economic scene in the mid-eighteenth century, with emphasis on the social implications of the transition from handcrafts to machine production through the Industrial Revolution. It then proceeds to examine advances in science and technology that have affected the artist both as practical designer and as recorder, commentator, and critic. The latter aspect is traced through an examination of the growth and decline of impressionism. The outline concludes with suggestions for the design and studio aspects of the course. The historical and cultural elements of the theme might be investigated through sub-themes and topics such as the following:

- *The worker and his environment.* This topic might cover such areas as the shift of rural population to towns and cities, the loss of rural culture, the emergence of the peasant as a new hero figure in French literature and arts after 1848, the revived interest in the paintings of Le Nain, and the use of the common man as a subject by Corot, Millet, Courbet, and the pre-Raphaelites. Students could read Proudhon's *Concerning the Principles of Art and Its Social Destiny*, and

consider such topics as the lack of community planning in towns and the low quality of buildings and sanitation facilities in factories. By contrast, they could also investigate the attempted reforms and utopias of the times; examples would include French agricultural subsidies, British solutions such as back-to-back housing, Robert Owen's New Lanark, or John Nash's Blaise Hamlet. Modern counterparts would be Lever's Port Sunlight, the garden city of Letchworth, and twentieth-century new towns.

- *Expansion of the middle class.* Sub-topics such as morality, materialism, the ideas of the pre-Raphaelite brotherhood, as well as a comparison with Hogarth's society, might be used to illustrate this topic. Middle-class leisure activities in both urban and rural settings can be studied through the work of Renoir, Tissot, Degas, and Monet.

- *Architecture.* The profound effect on architecture of the use of new materials such as iron, reinforced and pre-stressed concrete, steel, and glass and of new techniques (from the Crystal Palace to Habitat '67) might be considered. Interesting approaches to the study of architecture could include an examination of the influence of the elevator or that of functionalism. Students might also investigate such topics as the divorce and remarriage of architect and engineer, and the impact of new modes of travel on urban design.

– *Painting and its relation to the industrial age.* The colour experiments of Chevreuil, Delacroix, Maxwell, and Rood, as well as the works of Seurat and Pissarro, might provide one approach to this theme. Another approach might be a study of the influence of the camera on problems of perception through an examination of the work of Corot, the impressionists, and the futurists. Yet another aspect of the topic is revealed in a study of new pigments, including coal-tar-based paints, which expanded the range and brilliance of colours in the work of the impressionists, the post-impressionists, and the expressionists.

– *The artist's rejection of industrialization and middle-class culture.* This trend is exemplified in such cults as primitivism (the expressionists, Fauves, Gauguin, Picasso) and medievalism (Pugin, the pre-Raphaelites, the expressionists).

– *Acceptance of the technological environment.* This trend, involving at times glorification of the machine, may be traced through the work of Wright of Derby, the impressionists, and through futurism, dadaism, the Bauhaus, the international style, and the new brutalism.

– *The beginnings of impressionism.* This theme can be explored through a study of experiments in realism as exemplified in the legacy of the Barbizon school, Courbet, and Manet, and through a study of the work of such writers as Balzac and Zola, musicians such as Debussy, sculptors such as Rosso and Rodin, and some of the early photographers. Students might also investigate the lack of support from the conservative middle class (whose growth was stimulated by technological change) and their preference for the official art of the salon. Other topics might include protest movements such as that represented by the *Salon des Refusés*, and the influence of impressionism on North American painters.

– *Content of impressionist painting.* This topic might study the way in which the peasant and rural subjects popular with the artists of the 1840s gradually gave way to urban scenes of middle-class life. Through the work of the impressionists, students could also study the urban landscape, middle-class life of the times, and increased leisure. Examples of these changing conditions could be studied in impressionist painting – the portrayals of people at leisure in cafés, on streets,

and on country outings; the emphasis on the new technology in the portrayal of locomotives, railway stations, steamships, and gas lamps; the fascination with fleeting effects of light on surfaces such as water, leaves, walls, and streets. The study of content would be deepened by comparison with the attitudes of Turner, Constable, and the Barbizon School.

– *Technique and style of the impressionists.* A study of the influence on impressionist painting of optical and chemical discoveries and of colour theories, the camera, and synthetic pigments might be undertaken.

– *The waning of impressionism.* The dissatisfaction of such impressionists as Renoir and Pissarro, the claims of the younger generation that impressionism had come to a dead end, Cézanne's desire to "do impressionism over again", and Seurat's desire to impose a more intellectual, scientific framework signalled the decline of impressionism. Students might also study the bequest of impressionism to the twentieth century in content, form, technique, and spirit.

Studio and design components might be explored in this theme through such activities as:

– comparative studies of industrial architecture and technological apparatus in the student's own community through sketching and photography;

– experiments with colour and pigments in painting;

– use of media and techniques to produce new forms inspired not so much by the impressionists' solutions as by their spirit of inquiry;

– a study of film (including television) as both agent and interpreter of the impact of technology on people's lives;

– utilization of recent technological developments (electricity, electronics, plastic-forming, welding), in creating three- and four-dimensional art such as kinetic sculpture and light shows;

– design in various old and new media (stone, wood, wire, sheet metal, glass, ceramics, plastic), with special emphasis on their industrial implications and applications;

– use of by-products and scrap material of modern industry (foam-plastic packaging, for example) as the media for creative design.

• *Twentieth-century art as a social statement* Through this theme, the student would explore the influence of the artist on social values and quality of

life. In the studio program, the student might be encouraged to develop a viewpoint based on observations of the immediate environment, to express personal views through the visual arts, and to extend individual concern to world problems. Possible topics might be:

– *The artist and war.* The work of Picasso, Ogilvy, and Varley yields valuable insights.

– *Painters, cartoonists, and sculptors as social critics.* Students might consider the work of Kollowitz, Beckman, Sloan, Bellows, Marsh, Shahn, Duchamp, Ernst, Kurelek, Rivers, Orozco, Siqueiros, Matta, Peterdi, Steinberg, Dine, Rauschenberg, Low, Curnoe, Marisol, Burton, MacPherson, and Hoogenkamp.

– *Social protest.* At the local level, the relationship of the artist to pollution, cities and architecture, war, race, and drugs might be studied to illustrate this topic.

Studio activities might include:

– drawing, caricature, painting, print-making, sculpture, and assemblage;

– puppetry, happenings, and environments;

– film-making;

– cartoon-drawing and posters.

• *Cityscapes and landscapes* This theme would be based on man's continual effort to create an environment that provides greater comfort, aesthetic enjoyment, and a milieu in which he can function more effectively. Some of the topics to be considered are:

– *Development of secular architecture.* This topic can be approached through a study of such sub-topics as the functional design of Greek architecture, the interior space of Roman architecture, arts of the castle and court in the Gothic period, Palladianism and country villas, neoclassicism in London and Paris, the baroque and the rococo, eclectic developments of the nineteenth century, and the single- and multiple-family dwellings of the twentieth century.

– *Ecclesiastical architecture.* Areas that might be considered under this heading are ancient temples and pyramids, classical temples, Byzantine churches of the Mediterranean, monasteries and cathedrals of the Middle Ages, movement and spatial illusion in the cathedral of the seventeenth century, and modern churches.

– *The new technology in public buildings.* Students might investigate the great expositions, the steel cage and the concrete shell, and the public building and its setting.

– *The totally planned environment (past and future).* This topic might be studied through the feudal manor and the walled towns, the city planned in a water setting, the baroque city plan, English and Scandinavian new towns, man-made environments in the far north, undersea, and in outer space, redevelopment, and proposals for the future.

– *The rural environment.* This topic can be approached through the study of country homes and gardens, and conservation of rural and natural beauty.

The studio component of the program may include the following:

– exploration of light and colour (use of microscope and magnifying glass for viewing surface and colours);

– critical study of local architecture (sketching, painting, or photographing local buildings, and designing and constructing model buildings).

● *Building for crowds* This theme centres on change in technological development and could be either an environmental study or a research project in art history. Topics such as the following may be considered:

– *The roofing of large areas.* This topic could include an examination of the Pantheon, Gothic cathedrals, the Crystal Palace, the Stratford (Ontario) theatre, domed stadiums, and inflatable buildings.

– *New technological materials.* This topic could be explored through the work of Mies Van de Rohe, Frank Lloyd Wright, Gropius, and the Bauhaus.

– *Changes in transportation.* The effect of planning on urban growth and on the design of railway stations, metro stations, airports, monorails, hovercraft, and modern freeways could be examined.

– *The study of motion.* This could focus on buildings for crowds which have stimulated artists' interest. Good examples could be found in schools of art such as impressionism and futurism, and in the work of artists such as Boccioni, de Chirico, and Harold Town.

– *Buildings as a setting for art forms.* This topic would focus on art commissioned for airports, municipal buildings, and theatres.

– *The environment and the building.* This relationship is best explored in large complexes such as Habitat '67 and in public buildings such as municipal halls and museums.

Studio activities could include the following:

– study of movement as a design form;

– environmental studies with emphasis on design of buildings and surroundings through sketching and building models;

– creative drawing on film to explore moving imagery;

– decoration for buildings (wall hangings, mosaics, sculpture, kinetics and the use of light decoration), as well as functional design.

● *Study of light and colour* This theme could begin with research into the visual aspects of light in our own environment. Light can be experienced only through vision and it is affected by the nature and surface qualities of any material it strikes. The perception of light in our local environment, then, is affected both by the special factors that characterize the particular area of the world in which we live and the nature of each person who sees it. Thus a comparison of our own perception of light with the ways in which various artists have perceived it and applied this perception in their art can prove a fascinating study.

Artists to be considered might include:

– Michelangelo, Barye, Rodin, Maillol, Barlach, Lehmbruck, Indiana, Brancusi, Pevsner, Duchamp-Villon, Calder, Vasily (sculpture);

– Schoffer, Tinguely (kinetics);

– Karsh, Duncan, Abramowitz, and Katzen (photography).

The following studio activities might evolve from such a study:

– painting;

– sculpture and kinetics (movement and light as well as reflected light from surface forms);

– photography;

– film-making (particularly working directly on film);

– micro-photography.

● *Mass, texture, and space* This theme involves concepts that may be experienced through both sight and touch. Form exhibited in a two-dimensional plane communicates exclusively at the visual level. An artist can convey an added tactile quality by introducing a

third dimension as a way of drawing attention to form in relation to space, mass, or texture. This relief dimension can form the focus of a study. Materials such as glass, metals, and wood can be given any texture that the artist desires. Crafts such as ceramics, pottery, enamelling, and weaving are natural media for this theme. Painting, of course, can also explore the dimension of texture: oil, acrylic media, and mixed media will merit particular attention in this context. Research of resource materials for this theme can take the form of visits to galleries, particularly those that exhibit sculpture (the Art Gallery of Ontario, for example, has a good collection of Henry Moore), artists' workshops, and craft shows and demonstrations where the actual textures and processes may be experienced. In sculptural happenings, the participation of spectators can become a functional part of the tactile experience that the artist wishes to convey.

The following studio activities are related to the study of mass and texture:

– sculpture;

– painting;

– assemblage;

– ceramics;

– designing with craft materials and textiles.

● *Wood* The study of wood could begin with research into the nature of the material and its use in various techniques such as print-making, sculpture, inlay, and industrial design. Techniques are determined by the inherent characteristics of wood – its tonal, tactile qualities and its grain. Examples of techniques might be found in early print-making (Dürer), the sculpture of Donatello, sixteenth-century German sculpture, the work of Barlach and Joseph Drehters, early French-Canadian church sculpture, Indian art and artefacts, the tools of primitive man, and contemporary architecture.

Possible studio activities are:

– sculpture in wood;

– woodcuts in print-making;

– mosaics;

– small carvings such as chessmen;

– design of a simple architectural structure in wood, perhaps a ski cabin, artist's studio, or exhibition booth.

- *Film* Communication in our time is becoming increasingly vision- and motion-oriented. Film, with its qualities of light intensity, transparency, and time frequency, can become a powerful means of developing aesthetic appreciation. Film may become an exciting and challenging way of viewing man and the world, especially for students lacking interest or facility in more traditional art forms. It is also a medium that lends itself effectively to multi-disciplinary exploration. In this respect, teachers may find valuable assistance in the Ministry of Education document *Screen Education, 1970*. The possibilities of film as a means of communication and as a vehicle for the study of the environment might be considered through the films of Norman McLaren, Arthur Lipsett, and the National Film Board. The study of film may be related to the work of painters and sculptors who chose to express themselves by focusing on a particular facet of perception: the impressionists – light; Gauguin, Rousseau, Rothko, Pellán, Borduas – colour; the dadaists, Marcel Duchamp, Jackson Pollock, Balla, Boccioni, Duchamp-Villon, and Calder – action and movement.

Possible studio activities include the following:

- camera techniques: animation, using the movie camera, the field of microcosm and macrocosm, super-imposing, the time-capsule narrative;
- the camera and film used to record the environment: this topic could be integrated with a theme study such as pollution;
- the integration of creative writing and visual interpretation through the camera;
- in-depth study and experimentation with film techniques as a means of artistic expression (the work of Luis Buñuel, René Clair, and Salvador Dalí may prove a source of inspiration here).

Other Program Approaches

Many students would like to acquire a knowledge of art sufficient for a consumer or a connoisseur without pursuing any particular form in depth. The following are suggestions for programs that may be particularly suited to these students.

- *An enrichment course in art of the past and present* A survey course in the visual arts could combine art history and direct exposure to various art forms within the scope of the aims of the program. These direct experiences should encompass as many kinds of art as possible – fine art, consumer art, and design. Contact with the originals should

be provided wherever possible; slides, films, and photographs should be resorted to only where originals are not available. One way of learning techniques would be to watch demonstrations by local artists, designers, architects, sculptors, painters, or potters. It is also possible, of course, for students to experiment with materials and techniques themselves, but it is important for the teacher to remember – in this case even more than usual – that process must rank above product in emphasis. Teacher and students might even choose one area – print-making, for example – for study in depth. Individual students might also choose an area for research and study in depth; one example would be a comparison of Aztec-Toltec or African sculpture with the sophisticated, formal elements of cubism – Picasso's *Desmoiselles d'Avignon*, for example.

- *A study of functional design in the environment* A second approach would explore most of the elements and principles of design and also experiment with a great variety of materials (clay, metal, wood, textiles, glass, mosaics). The chief focus of study should be the student's own community: town-planning, architecture, craft shops or guilds, artists and craftsmen in the area, industry (ceramics, furniture), and possible seminars or demonstrations by people involved in these fields. Historical background should also be explored in these topics.

- *Intensive study of areas of perceptual experience* Another possibility is a course aimed at increasing students' sensitivity and awareness so that they may more readily perceive relationships in the visual world of man – in the realms of nature and art, for example. The course may combine elements of the following:

- *intensive study of the concepts of design* – exploration and research in art forms, including such contemporary media as collage and film;
- *research into art developments* – exploration of art as a mode of expression from primitive times to the present, or from the present to primitive times, with a view to discovering how environment has affected the art of the time;
- *field trips* – exploration of art elements and principles in nature;

– *study of aesthetic and functional elements* – comparison of hand-made objects with machine-made objects, for instance;

– *viewing the artist as a voice of society* – a look at the artist as a commentator, critic, and influence on the quality of life and society, and as a visionary and futurist.

- *Multi-disciplinary approaches* Where a community of interest exists between art and another discipline, an integrated program may be an option for students who want some knowledge of art without study in depth. Integration implies a cluster of subjects around one content area or series of subjects that complement each other, carefully planned by a team of teachers. It is important that each discipline should receive its due emphasis. A few examples of such approaches follow.

– *Art integrated with science and technology.* The three disciplines provide differing perspectives on such matters as light, colour, movement, and the development of new art materials and technologies. For example, the brilliant colours of new chemical materials could lead to experiments in painting. Other areas where the three disciplines can be melded are the sculpture of vibrations or cymatics, and new art forms based on such technological media as electronics and welding.

– *Art and English.* Students might write and illustrate publications such as school magazines or yearbooks. Film-making is another area where the two subjects naturally complement each other.

– *World cultures.* Integration here might encompass History, Man in Society, Visual Arts, Music, and English. Each area might be studied individually; then, through combined seminars, students could discuss the relation of all subject areas to a topic. Such a study might also involve research, environmental studies, and individual exploration.

– *Music, English, Drama, and Visual Arts.* Each group would explore a theme from the vantage point of one subject and then come together for joint discussion. Activities might also involve field trips, visits to museums, and concerts.

– *Visual Arts, Technology, and Theatre Arts.* The art of acting is developed in the theatre arts area; stage design and the use of colour for the expression of emotion is developed in the visual arts area; the building of models, stage sets, and lighting techniques are moulded into



a cohesive study through the technical program. If possible, the students should see professional production facilities in operation. Television as an art medium might include the disciplines of Visual Arts, English, and Drama. This approach would involve graphics, layout, presentation, and design.

- *A Canadian cultural study* Understanding of the history of one's country, of its cultural origins and developments, and of its national identity is enhanced by a study of relevant visual art forms and their cultural context. The history of the visual arts in Canada can be considered in the light of adaptation to varying climatic, geographic, and economic conditions; cultural derivation; evolving technology; and the influence of events. Space and time are integral factors.

Many topics or units are possible, ranging from the art, crafts, and design of native peoples and early settlers to a contemporary synthesis of various ethnic influences and international relationships. Consideration of painting, sculpture, architecture, crafts, design of functional objects, and film provides many possibilities. Wherever possible, first-hand resources should be used – museums, galleries, private collections, local buildings, public sculptures, and visits to or from artists and craftsmen.

The following areas might be investigated:

- *cultures of Indian and Inuit peoples* – a consideration of their art forms; a comparison with other primitive art forms; an examination of their contemporary artistic contributions;
- *influence of the Church and pioneer life* – a consideration of French-Canadian art;
- *British colonial art* – a demonstration of the influence of the political, military, and social structure;
- *early settlement conditions* – their effect on the design of furniture, tools, implements, and other articles for use;
- *regional furniture* – particularly in the nineteenth century;
- *influence of Canadian geography* – the breaking away from European traditions (Tom Thomson, Group of Seven, Emily Carr, David Milne);
- *painter-explorers* – William Hind and Paul Kane, for example;
- *urbanism and cosmopolitanism* – the Montreal painting tradition, Painters Eleven in Toronto and Vancouver; a form of regionalism through the influence of art schools and universities; international modernism in architecture; the burgeoning craft movement as a search for roots and identity in an urbanized world;
- *Canadian identity and film* – the work of the National Film Board, Norman McLaren, and others;
- *Canada's role in the modern world* – international exhibits; the Canada Council, the Design Council, and the National Gallery; patronage by government and industry.

A course in Visual Arts at the Honour Graduation level should aim for a thorough and well-balanced understanding of three basic components: art history, concepts of design, and studio processes. The course could, however, be structured so that it places major emphasis on one of these components; for example, the history of fine arts and crafts might be the focus, complemented by studio processes and design study intended to develop understanding of the problems and styles of artists in various eras. Another approach would focus on in-depth experience in three or four studio activities, complemented by study and research in art history and design.

A survey of art history would be required reasonably early in the course so that students may develop an understanding of the present in relation to the past. The emphasis might be on the visual art of modern times, which could be compared with ancient and primitive art forms to enhance and deepen the students' understanding. Theme viewpoints similar to those of previous years at the Senior level may be investigated.

Suggested Themes

- *The artist in antiquity and modern times* Students would probe the social, economic, and political conditions that influenced thought and expression.
- *The artist as social critic* The role of the visual arts in the social structure would be the central theme.
- *Art and the environment* In this case the focus would be on architecture and other forms of design in the Canadian environment.
- *A way of seeing* This theme would include nature, people, places, and objects in the visual arts.

The Survey

A survey should include consideration and some detailed study of the most important monuments and contributions of each era. Some examples are:

- *the art of the Stone Age* – cave paintings at Lascaux and Altamira, sculpture, Venus of Willendorf, architecture, Stonehenge;
- *Egyptian art* – temples and pyramids, significant stylizations of figures in statues and wall-painting;
- *Greek art* – development of classical orders in architecture, the classical ideal of the figure in art forms;

- *Roman art* – development in architecture, realism in sculpture, frescoes at Pompeii and Herculaneum;
- *Gothic era* – structural methods of the cathedral; the decorative elements of sculpture and stained glass;
- *Renaissance period* – revival of the antique and use of the dome in architecture, study of the human body in sculpture, perspective and new media in painting;
- *the seventeenth century and the growth of idealism and naturalism* – great painters in Italy, Flanders, Spain, Holland, and France;
- *the eighteenth century* – Palladianism and neoclassicism in architecture, the age of pleasure, the age of reason, and art as a social statement;
- *the nineteenth century* – eclecticism and the influence of new technologies in architecture, neoclassicism, romanticism in painting, influence of oriental and primitive art, impact of the camera;
- *the modern age* – profusion of movements, schools, “isms”, influence of new scientific developments and rapid technological change.

Studio activities at the Honour Graduation level should emphasize in-depth study of a few processes rather than more superficial experimentation with many. Fundamental awareness of techniques should have been developed in previous years, and students should now be able to select some areas of greater personal interest. Choice should indicate balance, with perhaps one or two selections from drawing, painting, print-making, and photography, and one or two from sculpture, assemblage, ceramics, textile arts, and jewellery-making. Students should be expected to complete a major work in each area studied. A major work should indicate comprehensive awareness of the materials employed and the design concepts involved as well as sensitivity to them, and should be an original and personal statement. All possible avenues of learning should be pursued – visits to museums, galleries, and the studios of artists, craftsmen, and designers, as well as field trips to locations where students can explore form in natural and technological phenomena.

Content for in-depth study may include:

- *drawing* – subjects from students' own experiences, landscape, figure, museum research, cartoon and preparational drawings, exploration of the many qualities of line, mass and space, light and shade, with varied media;
- *painting* – experimentation and exercise with selections from oil, acrylic, water colour, mixed media, collage, and assemblage, culminating in a thorough understanding and a complete personal statement, representational or abstract, as dictated by individual student interest;
- *print-making* – experimental work as well as disciplined personal expression in traditional forms such as wood and lino, silk-screen, etching, and lithography;
- *photography* – choices of direction for individual students; still photography in portraits and visual theme studies (people at work, contrasts in ages); non-camera experimental work and photograms; film studies of people, places, and objects in dramatic or documentary directions; animation; explorations in integration with other courses such as English or Urban Studies;
- *sculpture* – realism and abstraction in choices of construction, carving, modelling, and casting, experiments in motion and light;
- *ceramics* – experience in free form, slab, coil, and thrown work building up to the development of a thorough understanding of the qualities of clay, preparation and formation of glazes, and personal design;
- *textile arts* – weaving, stitchery, appliqué, batik, combined techniques, or three-dimensional constructions; understanding of various yarns, strands, materials, dyeing processes, and structural methods;
- *jewellery-making* – use of copper, pewter, or silver; moulding, casting, and other forming processes; polishing and setting of non-precious stones.

Awareness of design concepts should be developed in relation to other kinds of experience in visual art. Occasionally a problem may be explored through experimentation or an exercise, to clarify the main work at hand. Awareness should include not only a feeling for concepts, but also the ability to discuss and write about them fluently.

The following concepts might be considered:

- suitability of medium, material, structure, and style;
- relationship of form to substance;
- economy of means;
- spontaneity, imagery, and symbolism;
- emphasis and distortion;
- perception of colour.

Bibliography

Introduction

The following bibliography is intended as a supplement to the new art guideline for the Senior Division. The publications range from inexpensive paperbacks, which students might purchase, to expensive reference books, which school libraries would acquire. All of the books included in the bibliography are currently available – either directly from the publisher (if the original publisher is Canadian) or from the Canadian agent (if the original publisher is foreign). Teachers wishing to order any of the books mentioned on the following pages should consult the Canadian Publishers' Directory, available in *Quill & Quire*, for a listing of foreign publishers and names and addresses of their Canadian representatives.

Since this bibliography offers only *some* of the current publications in the fine and applied arts and certain titles included here may become outdated, teachers should check book reviews in art magazines and newspapers for the latest publications in the arts. *Quill & Quire*, available in libraries, is one publication that features book reviews and notes on recent Canadian titles.

Upon request, publishers will send teachers catalogues of new and forthcoming books. These catalogues include back lists of titles in the various History of Art series mentioned below.

Exhibition catalogues are another invaluable and inexpensive source. They list current exhibitions in the major public and private galleries and museums and often provide substantial notes on the exhibitions. In addition, most galleries have mailing lists for persons interested in obtaining information on coming exhibitions.

The subject headings in the selected bibliography included here reflect the range of topics covered in the document *Towards Visual Awareness*. Asterisks have been placed beside books that apply to more than one topic. Series titles are included in addition to individual titles. A list of the titles included in each series is generally provided in the publishers' back lists, mentioned previously.

Aesthetics

* Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley, Calif.: University of California Press, 1954.

This book offers an interesting and challenging approach to the concept of visual awareness.

🍁 Frye, Northrop. *The Modern Century*. Toronto: Oxford University Press, 1967.

Frye presents an array of ideas and observations on such topics as: contemporary mythology; alienation; progress; the effects of technology and the arts on education and society.

Lowry, Bates. *The Visual Experience: An Introduction to Art*. Englewood Cliffs, N.J.: Prentice-Hall, 1961.

Amplly illustrated, this book is an invaluable aid to art appreciation.

Reynolds, Joshua. *Discourses on Art*. Magnolia, Mass.: Peter Smith Publisher, 1961.

This series of lectures on aesthetics remains one of the most important works on the subject.

Architecture

🍁 Angus, Margaret. *The Old Stones of Kingston: Its Buildings Before 1867*. Toronto: University of Toronto Press, 1966.

This book deals with buildings in the Loyalist tradition, built in the classical style with local materials.

🍁 Arthur, Eric. *Toronto: No Mean City*. Toronto: University of Toronto Press, 1964.

This architectural tour shows a variety of influences and traditions.

🍁 Arthur, Eric, and Witney, Dudley. *The Barn*. Toronto: McClelland and Stewart, 1972.

The architectural implications and cultural influences of designs for barns are explored extensively, with photographs providing illustrations to the text.

🍁 Blake, Verschoyle, and Greenhill, Ralph. *Rural Ontario*. Toronto: University of Toronto Press, 1969.

Building practices in country, village, and town settings, particularly of the nineteenth century, are discussed and presented visually.

🍁 Carver, Humphrey. *Cities in the Suburbs*. Toronto: University of Toronto Press, 1962.

This paperback deals with the issues of urban planning and land use and their relation to the quality of life.

Giedion, Sigfried. *Space, Time and Architecture: The Growth of a New Tradition*. 5th rev. ed. Cambridge, Mass.: Harvard University Press.

This excellent resource book relates design concepts to architecture.

🍁 Gowans, Alan. *Building Canada: An Architectural History of Canadian Life*. Toronto: University of Toronto Press, 1966.

Architecture is explored as a record of the growth of a nation.

Hitchcock, Henry-Russell. *Architecture: Nineteenth and Twentieth Centuries*. 2nd ed. Harmondsworth, Middlesex: Penguin Books, 1963.

An in-depth study of architecture of the period 1800 to 1963.

🍁 Macrae, Marion, and Adamson, Anthony. *The Ancestral Roof: Domestic Architecture of Upper Canada*. Toronto: Clarke, Irwin & Co., 1963.

Five main styles of domestic buildings in Ontario from 1783 to 1867 are described. The book is well illustrated.

🍁 Mika, Nick, and Mika, Helma. *Moosaic of Kingston*. Belleville, Ont.: Mika Silk Screening, 1969.

The historic buildings of Kingston are described in a publication that is largely pictorial.

_____. *Toronto, Magnificent City*. Belleville, Ont.: Mika Silk Screening, 1969.

Historical Toronto is covered from the neo-classical period to the present. The book is mainly comprised of illustrations.

* Mumford, Lewis. *The City in History*. New York: Harcourt, Brace & World, 1961.

This is an excellent source book for courses on art and the environment.

* Pevsner, Nikolaus. *An Outline of European Architecture*. Rev. ed. Harmondsworth, Middlesex: Penguin Books, 1960. An excellent, easily readable history of architecture.

* _____. *Sources of Modern Architecture and Design*. New York: Praeger Publishers, 1968.

The sources of modern architecture are discussed by one of the most renowned architectural historians and designers.

🍁 Ritchie, T. *Canada Builds*. Toronto: University of Toronto Press, 1967.

This book, amply illustrated with photographs, deals with the evolution of architectural styles, techniques, and materials.

Art, Commercial

*Anebi, Michael. *The Art of Creative Advertising*. New York: Van Nostrand Reinhold, 1968.

This anthology of magazine and newspaper ads and posters deals with the problems involved in creative advertising and their solution.

*Ballinger, Raymond. *Layout and Graphic Design*. New York: Van Nostrand Reinhold, 1970.

This is an excellent resource guide to layout and the mass media.

*Hofmann, Armin. *Graphic Design Manual: Principles and Practice*. New York: Van Nostrand Reinhold, 1965.

This is a useful reference work for advertising design.

Maurello, S. Ralph. *Commercial Art Techniques*. New York: Tudor Publishing Co.

A variety of techniques in advertising design are described concisely and clearly. Layout and media are emphasized.

*Rosen, Ben. *The Corporate Search for Visual Identity*. New York: Van Nostrand Reinhold, 1970.

This book examines the visual identity programs of a number of American and Canadian corporations.

Art, Graphic

Dentzman and Schultz. *Photographic Reproduction*. New York: McGraw-Hill, 1966.

This is an excellent book on photographic reproduction and the graphic arts.

*Stone, Bernard, and Eckstein, A. *Preparing Art for Printing*. New York: Van Nostrand Reinhold, 1965.

A general description of the presentation of works of art in advertising.

Art, History (Individual titles)

Berenson, Bernard. *Italian Painters of the Renaissance*. 6th ed. London: Phaidon Press, 1967.

This illustrated, up-to-date version of the works of the Italian painters is available in a series of three volumes on Venice, the Florentine Central, and Northern Italy.

*Canaday, John. *Mainstreams of Modern Art: David to Picasso*. New York: Holt, Rinehart and Winston, 1959.

This is a good, concise history of early 20th-century art.

Clark, Kenneth. *Civilization: A Personal View*. London: John Murray, 1970.

This well-documented and interesting account of specific areas of art history is an excellent source for themes and interdisciplinary studies.

☛ Department of Secretary of State. *The Arts in Canada*. Rev. ed. Ottawa: Information Canada, 1967.

This book provides a short general outline of the main developments in Canadian art.

*☛ Duval, Paul. *Canadian Art: Vital Decades*. Toronto: Clarke, Irwin & Co., 1970.

This publication featuring the McMichael Conservation Collection concentrates on painting of the early 20th century.

_____. *Canadian Drawings and Prints*. Toronto: Burns and MacEachern, 1952.

A comprehensive, illustrated work on black-and-white art forms in Canada from 1872 to 1952.

*Ferrabee, Ann. *A History of Design from the Victorian Era to the Present*. New York: Van Nostrand Reinhold, 1970.

This well-illustrated volume analyses the design of artefacts of the industrial society.

Fleming, William. *Arts and Ideas*. 3rd ed. New York: Holt, Rinehart and Winston, 1963.

This book, which offers a comparative history of the arts, is excellent for interdisciplinary courses.

*Gardner, Helen. *Art through the Ages*. Rev. ed. New York: Harcourt, Brace & World, 1970.

This comprehensive up-to-date history of art provides good reference material for the senior grades.

*Gombrich, E. H. *The Story of Art*. 12th ed. London: Phaidon Press, 1971.

This vivid and stimulating history of art from primitive times to the present is well illustrated and easy to read; it is a good general reference work.

☛ Harper, J. Russell. *Painting in Canada/A History*. Toronto: University of Toronto Press, 1966.

This major work covers the development of Canadian painting from the 17th century to the present.

Hartt, Frederick. *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. New York: Harry N. Abrams, 1969.

This well-illustrated volume offers a comprehensive history of Renaissance art.

☛ Houston, James. *Canadian Eskimo Art*. Ottawa: Department of Indian Affairs and Northern Development, 1966.

A description, with illustrations, of the three-dimensional art forms of the Canadian Eskimo.

☛ Hubbard, R. *An Anthology of Canadian Art*. Toronto: Oxford University Press, 1960.

A brief anthology of art from early French-Canadian to the paintings of 1960. The book is easy to read and information about individual artists can be found quickly.

☛ _____. *The Development of Canadian Art*. Ottawa: National Gallery, 1963.

The main developments in Canadian painting, sculpture, and architecture are covered. There are over two hundred plates in colour and black and white.

☛ _____. *Thomas Davies in Early Canada*. Toronto: Oberson Press, 1972.

This relatively brief outline, with reproductions in colour and black and white, features a significant painter of eighteenth-century Canada.

*Janson, Horst W. *History of Art*. Rev. ed. New York: Harry N. Abrams, 1969.

An interesting survey of the major visual arts from primitive times to the present, with good illustrations.

*_____. *Key Monuments of the History of Art*. New York: Harry N. Abrams, 1959.

This fully illustrated book is a good reference guide to painting, sculpture, and architecture throughout the ages.

☛ Kilbourn, Elizabeth. *Great Canadian Painting*. Canadian Centennial Library Series. Toronto: McClelland and Stewart, 1966.

This book provides a capsulized survey of painters from Kreighoff to Town.

☛ National Gallery of Canada. *Art of the Canadian Indians and Eskimos*. Ottawa: National Gallery, 1969.

A description of Indian and Eskimo art forms, accompanied by a brief bilingual history of the native peoples of Canada.

☛ Patterson, Nancy-Lou. *Canadian Native Art*. Toronto: Collier-Macmillan, 1973.

A concise but comprehensive survey of the art of the Canadian Indian and Inuit, presented in a geographic and historic context.

Pevsner, Nikolaus. *Pioneers of Modern Design*. Harmondsworth, Middlesex: Penguin Books, 1964.

This is an excellent resource book for contemporary sculpture and other two- and three-dimensional design forms.

🍁 Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: Oxford University Press, 1973.

A chronological, illustrated survey of the leading Canadian painters.

Richter, Gisela M. *A Handbook of Greek Art*. 6th ed. London: Phaidon Press, 1969.

One of a series of books on Greek art by Gisela Richter, this provides a good introduction to the visual arts; it is well illustrated.

*Schmutzler, Robert. *Art Nouveau*. New York: Harry N. Abrams, 1964.

Amplly illustrated, this descriptive text can be easily understood by young adults.

*Shikes, Ralph E. *The Indignant Eye*. Boston: Beacon Press, 1969.

A view of the artist as social critic.

Wolfflin, Heinrich. *Classic Art; An Introduction to the Italian Renaissance*. 3rd ed. London: Phaidon Press, 1968.

A well-illustrated introduction to the art of the Italian Renaissance.

Art, History (Series)

Art – Ideas – History. Lausanne, Switzerland: Skira Art Books.

An easily readable historical work with excellent illustrations.

The Great Centuries of Painting. Lausanne, Switzerland: Skira Art Books.

This volume provides excellent visual resource material.

World of Art. London: Thames & Hudson.

This excellent series provides a variety of works ranging from general art histories, such as *Concise History of Oriental Art* and *Encyclopedia of Modern Architecture*, to studies of individual artists and techniques.

Art, History – 20th Century

*Arnason, H. H. *History of Modern Art*. Englewood Cliffs, N.J.: Prentice-Hall, 1969.

This comprehensive history of modern painting, sculpture, and architecture contains more than 200 colour plates.

*Bihalji-Merin, Otto. *Adventure of Modern Art*. New York: Harry N. Abrams, 1966.

This volume provides an interesting comparison of primitive, ancient, and modern art. It is a valuable reference work.

*Faulkner, Ray, and Ziegfield, Edwin. *Art Today*. New York: Holt, Rinehart and Winston, 1969.

This book surveys the visual arts of our time from household design and community planning, to industrial design and the major crafts, to painting, sculpture, and architecture.

Janson, Horst W., and Kerman, Joseph. *A History of Art and Music*. New York: Harry N. Abrams, 1968.

This book, which includes illustrations and a recording, offers a parallel description of art and music from primitive times to the 20th century.

Kaprow, Allan. *Assemblage, Environments and Happenings*. New York: N. Abrams, 1966.

Using illustrations, this book shows the strong relationship in modern art of painting, graphic art, sculpture, and architecture; the design of the book could be used as a good example of the technique of print design.

🍁 Neumann, Eckland, ed. *Bauhaus and Bauhaus People*. Toronto: Van Nostrand Reinhold, 1970.

This is a collection of personal opinions and recollections of former Bauhaus members.

New Art Around the World: Painting and Sculpture. New York: Harry N. Abrams, 1966.

In this comprehensive survey of painting and sculpture since 1945, nineteen authors comment on work from their own countries. The book has colour illustrations.

Rich, Alan. *Music, Mirror of the Arts*. New York: Praeger Publishers, 1969. Changing styles in music are compared with equivalent expressions in the visual arts.

Rickey, George. *Constructivism: Origins and Evolution*. New York: George Braziller, 1967.

Definitions of constructivism are explored through a series of photo essays illustrating the work of the chief construc-

tivist painters and sculptors. Works of such artists as Naum Gabo and members of the new generation not published before are shown. There is a separate chronological listing.

Rubin, William S. *Dada and Surrealist Art*. New York: Harry N. Abrams, 1969.

This comprehensive history of dadaism and surrealism is well illustrated in colour.

Wold, Milo A., and Cykler, Edmund. *An Introduction to Music and Art in the Western World*. 3rd ed. Dubuque, Iowa: William C. Brown, 1967.

This concise, well-organized, comprehensive survey of the parallel developments of art and music reflects various stylistic trends and cultural conditions with many references to specific examples and important artists.

Art and Science

*Jenny, Hans. *Cymatics: The Structure and Dynamics of Waves and Vibrations*. Basel, Switzerland: Basilius Presse, 1967.

This still remains the most comprehensive and understandable book on cymatics and the relationship of art to science.

Ceramics

Kenny, John B. *Ceramic Design*. Philadelphia, Penn.: Chilton Book Co., 1963.

_____. *Ceramic Sculpture*. Philadelphia, Penn.: Chilton Book Co., 1963.

_____. *The Complete Book of Pottery Making*. Philadelphia, Penn.: Chilton Book Co., 1949.

All three of the above-mentioned works are good for beginners and hobbyists but less useful for advanced work.

Lakofsky, Charles. *Pottery*. Dubuque, Iowa: William C. Brown, 1968.

The styles of modern potters are contrasted with those of the past. The approach is technical.

Leach, Bernard. *A Potter's Book*. Long Island, N.Y.: Transatlantic Arts, 1965.

Fifty-five years of Mr. Leach's work are covered in this book – raku stoneware, slip ware, salt glazing, and enamelled porcelain.

*Nelson, Glenn C. *Ceramics: A Potter's Handbook*. 2nd ed. New York: Holt, Rinehart and Winston, 1966.

This is an excellent reference work for both beginners and professionals. It includes history, design, methods of construction, and decoration.

*Rhodes, Daniel. *Clays and Glazes for the Potter*. Philadelphia, Penn.: Chilton Book Co., 1957.

This is a good technical reference book for beginners and professionals in pottery.

Riegger, Hal. *Raku: Art and Technique*. New York: Van Nostrand Reinhold, 1970.

Ancient Japanese pottery techniques are introduced and contemporary forms are examined.

*Wildenhain, Marguerite. *Pottery: Form and Expression*. New York: Van Nostrand Reinhold, 1962.

This text provides basic technical information about processes and materials related to pottery-making. The emphasis is on increasing aesthetic awareness.

Collage

*Hutton, Helen. *The Technique of Collage*. London: B. T. Batsford, 1968.

This history of collage, which is quite sophisticated, begins with the cubists and analyses their techniques.

*Janis, Harriet, and Blesh, Rudi. *Collage, Personalities, Concepts, Techniques*. Philadelphia, Penn.: Chilton Book Co., 1967.

This up-to-date description of the history of collage from its beginnings to cubism emphasizes modern developments. It deals with the application of motion and time in space as design concepts.

Meilach, Dona, and Ten Hoor, Elvie. *Collage and Found Art*. New York: Van Nostrand Reinhold, 1964.

This brief description of various collage techniques is illustrated by the works of students and artists of the 20th century.

Colour

Birren, Faber. *Creative Color*. New York: Van Nostrand Reinhold, 1961.

A work on basic and advanced principles of colour, with special emphasis on perception.

_____. *History of Color in Painting*. New York: Van Nostrand Reinhold, 1965.

A valuable reference book for the study of colour in art history, this well-illustrated work describes new concepts, as well.

_____. *Light, Color and Environment*. New York: Van Nostrand Reinhold, 1969.

The effect of colour on the environment is stressed. Both the biological and psychological aspects of colour are examined.

*_____. *Munsell: A Grammar of Color*. New York: Van Nostrand Reinhold, 1969. A description of Munsell's colour theories.

*_____. *Ostwald: The Color Primer*. New York: Van Nostrand Reinhold, 1969. An analysis of Ostwald's colour theories.

*_____. *Principles of Color*. New York: Van Nostrand Reinhold, 1969. This elementary text on colour examines the colour principles of Ostwald and Munsell.

*_____. *The Vision of Colour; The Perception of Colour*.

A colour slide series, in two parts, on colour theories and their relation to design and fine art.

Itten, Johannes. *The Art of Color*. New York: Van Nostrand Reinhold, 1961.

This comprehensive treatise on colour is a classic on the subject.

Costume

*Laver, James. *Costume through the Ages*. New York: Simon & Schuster, 1967.

This concise, well-illustrated history of costume is a good reference book for stage or fashion design.

Design

Ballinger, Louise, and Vroman, T. *Design: Sources and Resources*. New York: Van Nostrand Reinhold, 1964.

Principles of design in various media are illustrated with examples from nature and contemporary and historic art objects.

Beitler, Ethel, and Lockhart, Bill C. *Design for You*. 2nd ed. New York: John Wiley & Sons, 1969.

This volume provides the student with a basic knowledge of art terms and suggests creative experiences.

*Collier, Graham. *Form, Space and Vision*. 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1966.

This very sound approach to design shows its relation to nature and its use in two- and three-dimensional forms.

*Garrett, Lillian. *Visual Design: A Problem-Solving Approach*. New York: Van Nostrand Reinhold, 1966.

A thought-provoking approach to visual design, which concentrates on the relationship of nature and art. A number of factors to be considered in solving graphic problems are examined.

Jones, Tom Douglas. *The Art of Light and Color*. New York: Van Nostrand Reinhold, 1972.

An informative book for the teacher on movement in colour, kinetic light, and methods of teaching both.

Kepes, Gyorgy. *Language of Vision*. Chicago: Paul Theobald & Co., 1945.

*_____. *The New Landscape in Art and Science*. Chicago: Paul Theobald & Co., 1956.

Kepes, Gyorgy, ed. *Education of Vision*. Vision and Value Series. New York: George Braziller, 1965.

_____. *The Man-made Object*. Vision and Value Series. New York: George Braziller, 1966.

_____. *Module, Proportion, Symmetry, Rhythm*. Vision and Values Series. New York: George Braziller, 1966.

_____. *The Nature and Art of Motion*. Vision and Value Series. New York: George Braziller, 1965.

_____. *Sign, Image, Symbol*. Vision and Value Series. New York: George Braziller, 1966.

_____. *Structure in Art and Science*. Vision and Value Series. New York: George Braziller, 1965.

The Kepes books deal with advanced principles of design as it relates to perception, with special emphasis on the relationship of art to science.

McIlhenny, Sterling. *Art as Design: Design as Art*. New York: Van Nostrand Reinhold, 1970.

This book examines the principles of functional design as seen through the history of man-made objects.

*Moholy-Nagy, Laszlo. *Vision in Motion*. Chicago: Paul Theobald & Co., 1947.

This is an advanced approach to the principle of motion in visual art.

Nordness, Lee. *Objects: U.S.A.* New York: Viking Press, 1970.

A thought-provoking analysis of functional design in everyday objects.

Rasmusen, Henry N. *Art Structure*. New York: McGraw-Hill Book Co., 1950.

The relationship of design principles to all of the creative art forms.

Sausmarez, Maurice de. *Basic Design: The Dynamics of Visual Form*. New York: Van Nostrand Reinhold, 1964.

Design concepts as seen in modern art forms.

*Scott, Robert G. *Design Fundamentals*. New York: McGraw-Hill Book Co., 1951. This book examines the importance of perception in solving problems in two-dimensional and three-dimensional design.

Design, Decorative

*Audsley, W., and Audsley, G. *Designs and Patterns from Historic Ornament*. New York: Dover Publications, 1968. A useful source book for patterns in the material arts.

Bothwell, Dorr, and Frey, Marlys. *Notan: The Dark-Light Principle of Design*. New York: Van Nostrand Reinhold, 1968.

The principles of shape and background are applied to various types of art: painting, photography, sculpture, mosaics, textiles, jewellery, and interior design.

Meyer, Franz S. *Handbook of Ornament*. 4th ed. New York: Dover Publications, 1968.

This is an excellent reference book for jewellery-making and allied crafts.

Proctor, Richard. *The Principles of Pattern for Craftsmen and Designers*. New York: Van Nostrand Reinhold, 1969.

The fundamentals of design are emphasized in the planning of patterns for various crafts.

Design, Environmental

Arvill, Robert. *Man and Environment*. Harmondsworth, Middlesex: Penguin Books.

This inexpensive paperback offers a good introduction to environmental design.

Fuller, R. Buckminster. *Operating Manual for Spaceship Earth*. Carbondale, Ill.: Southern Illinois University Press, 1969.

An interesting and stimulating approach to environmental studies.

Lewis, David, ed. *Urban Structure*. Architect's Year Book XII. London: Elek Books, 1968.

A reference work for the study of urban planning.

Rudofsky, Bernard. *Streets for People: A Primer for Americans*. New York: Doubleday and Co., 1969.

Planning cities for people is the theme of this book.

*Sommer, Robert. *Personal Space: The Behavioural Basis of Design*. Englewood Cliffs, N.J.: Prentice-Hall, 1969.

This book is similar to that of Rudofsky in its approach to environmental design.

Design, Industrial

Damon, Albert; Stoudt, Howard W.; and McFarland, Ross A. *The Human Body in Equipment Design*. Cambridge, Mass.: Harvard University Press, 1966.

This book stresses the importance of the human form for the development of functional forms.

Dreyfuss, Henry. *Designing for People*. New York: Grossman Publishers, 1967. The importance of making design functional is stressed in this publication.

*Sommer, Robert. *Personal Space: The Behavioral Basis of Design*. Englewood Cliffs, N.J.: Prentice-Hall, 1969.

A valuable work on the importance of people and their actions in the development of space, with special emphasis on urban planning.

Design, Stage

*Rowell, Kenneth. *Stage Design*. London: Studio Vista, 1968.

The role of the designer in stage design is emphasized in this publication. A great variety of styles and techniques are offered for the development of new scenic forms.

*Warre, Michael. *Designing and Making Stage Scenery*. New York: Van Nostrand Reinhold, 1966.

This well-illustrated book covers five centuries of scenic art and includes a short history of the theatre. Drawings and diagrams effectively illustrate how to plan, build, paint, and set up stage scenery.

Drawing

Brommer, Gerald F. *Drawing: Ideas, Materials, and Techniques*. Worcester, Mass.: Davis Publications, 1972.

The search for form is emphasized through an examination of a variety of media and techniques.

*Hutter, Herbert. *Drawing: History and Technique*. New York: McGraw-Hill Book Co., 1968.

In this well-illustrated book the author bridges the gap between artist and art-lover by studying the history and functions of drawing from the viewpoint of the practitioner.

*Mendelowitz, Daniel M. *Drawing*. New York: Holt, Rinehart and Winston, 1967.

This is a complete and lengthy source book on drawing: on the history and forms of art.

*Mugaini, Joseph, and Lovoos, Janice. *Drawing: A Search for Form*. New York: Van Nostrand Reinhold, 1966.

A superbly illustrated work, with concise and interesting text, which concentrates on the figure in drawing.

*Nicolaidis, Kimon. *The Natural Way to Draw*. Boston, Mass.: Houghton Mifflin Co., 1941.

An excellent reference work for all levels, which stresses perception in drawing.

Peck, Stephen Rogers. *Atlas of Human Anatomy for the Artist*. New York: Oxford University Press, 1951.

A good source book for research in anatomy.

Drawing, Architectural

*Borrego, John. *Space Grid Structures*. Cambridge, Mass.: M.I.T. Press, 1967.

The relationship of space to architecture is stressed in an examination of modern architectural forms.

*Halse, Albert O. *Architectural Rendering*. New York: McGraw-Hill Book Co., 1960.

A description of the techniques and media used in present-day architecture.

*Jacoby, Helmut. *New Architectural Drawings*. New York: Praeger Publishers, 1969.

A useful guide to the presentation of architectural drawings.

*Lockard, Wm. K. *Drawing as a Means to Architecture*. New York: Van Nostrand Reinhold, 1968.

This book emphasizes drawing, not as an end in itself, but as an important process of design in architecture.

Walters, Nigel V., and Bromham, John. *Principles of Perspective*. London: Architectural Press, 1970.

A concise reference guide to the principles of perspective.

Watson, Ernest W. *How to Use Creative Perspective*. New York: Van Nostrand Reinhold, 1955.

A valuable work for the art student on solving particular problems of perspective in drafting, art, and illustration.

Enamel

Bates, Kenneth F. *Enameling: Principles and Practice*. Cleveland, Ohio: World Publishing Co., 1951.

A good description of the problems involved in enameling.

*_____. *The Enamelist*. Cleveland, Ohio: World Publishing Co., 1967.

This up-dated approach to enameling emphasizes contemporary and experimental techniques.

Seeler, Margaret. *The Art of Enameling*. New York: Van Nostrand Reinhold, 1969. This guide for artists and craftsmen shows the preparation of metal shapes for perfect enameling and explains how to adapt traditional techniques to contemporary work.

Untracht, Oppi. *Enameling on Metal*. Philadelphia, Penn.: Chilton Book Co., 1957. This is a professional approach to the art of enameling on a variety of forms.

Film

Catling, G., and Serjeant, R. *Movie-making for the Young Cameraman*. London: Nicholas Kaye, 1964.

This book for the beginning film-maker deals with basic techniques such as how to handle a camera and cut, edit, and plan a film.

*Halas, John, and Manvell, Roger. *The Technique of Film Animation*. Rev. ed. London: Focal Press, 1968. This comprehensive work demonstrates and explains the production of all types of animated films.

Houston, Penelope. *The Contemporary Cinema*. Harmondsworth, Middlesex: Penguin Books, 1968.

The post-war years of the cinema are described as a mixture of art and business. One section deals specifically with the creative process of film-making.

Huss, Roy, and Silverstein, Norman. *The Film Experience: Elements of Motion Picture Art*. New York: Harper & Row, 1968.

This expert description of the principles and techniques of film-making aims at sharpening the moviegoer's understanding and enjoyment of contemporary films.

Jacobs, L. *The Movies as Medium*. New York: Farrar, Straus and Giroux, 1970.

This collection of essays scrutinizes the basic means of film expression and provides a storehouse of ideas about film technique and form.

Knight, Arthur. *The Liveliest Art*. New York: New American Library, 1959.

A well-illustrated, panoramic history of the movies.

Kuhns and Stanley. *Exploring the Film*. Dayton, Ohio: George A. Pflaum Publisher, 1970.

This well-illustrated book seeks to offer the reader the experience of seeing and knowing good films.

McAnany, Emile G., and Williams, Robert. *The Filmviewer's Handbook*. New York: Paulist Press, 1965.

This history of motion pictures includes a vocabulary of film techniques and a list of important films of twenty-nine international directors.

*Peters, Jan L. M. *Teaching about the Film*. New York: Unesco, 1961.

The purpose of this book is to develop a critical attitude in the viewer towards the mass media.

Pudovkin, U. I. *Film Technique and Film Acting*. New York: Crown Publishers, 1969.

This informative work on cinema theory and practice offers basic techniques for the film-maker and the film actor.

Richardson, A.; Vannoey, R. C.; and Wate, D. *A Handbook for Screen Education*. London: Seft.

This book views film from the point of view of both screen education and production.

Wiseman, Thomas. *Cinema*. London: Cassell & Co., 1964.

A well-illustrated history of the cinema, from its beginnings to the present.

Lettering

Ballinger, Raymond A. *Lettering Art in Modern Use*. New York: Van Nostrand Reinhold, 1965.

This is a good introduction to the contemporary use of lettering in modern advertising.

*Gray, Nicolette. *Lettering as Drawing: Contour and Silhouette*. Handbooks for Artists Series, 7. Toronto: Oxford University Press, 1970.

*_____. *Lettering as Drawing: The Moving Line*. Handbooks for Artists Series, 6. Toronto: Oxford University Press, 1970.

The author stresses the quality of line in lettering as a part of good design.

*Massin. *Letter and Image*. New York: Van Nostrand Reinhold, 1970.

This history of the letter as design and symbol in the fine arts is well illustrated and a good source of letter design for commercial art.

*Shahn, Ben. *Love and Joy about Letters*. New York: Grossman Publishers, 1963.

This well-illustrated book deals with letters as an art form.

Metal Work

Morton, Philip. *Contemporary Jewellery*. New York: Holt, Rinehart and Winston, 1970.

A good reference book for the advanced student in jewellery-making.

*Untracht, Oppi. *Metal Techniques for Craftsmen*. New York: Doubleday and Co., 1968.

This basic approach to metalwork of various sorts is easy to understand.

Mosaics

Rossi, Ferdinando. *Mosaics: A Survey of Their History and Techniques*. New York: Praeger Publishers, 1970.

This well-illustrated history of mosaics offers detailed information on contemporary techniques.

*Stribling, Mary-Lou. *Mosaic Techniques: New Aspects of Fragmented Design*. London: George Allen & Unwin, 1966.

This useful book on techniques in mosaics emphasizes contemporary mural-making.

Packaging

Davis, Alex. *Package and Print: The Development of Container and Label Design*. London: Faber and Faber, 1967.

This is a good basic book for advertising design in packaging and related two-dimensional print forms.

Herdeg, Walder, ed. *Packaging 2*. Zurich, Switzerland: Graphis Press, 1970.

Contemporary packaging is described in a modern and up-to-date approach.

Painting Techniques

*Bethers, Ray. *Composition in Pictures*. 2nd ed. New York: Pitman Pub. Corp., 1962.

This is one of the best reference books on the principles of composition in painting.

Brooks, Leonard. *Course in Casein Painting*. New York: Van Nostrand Reinhold, 1961.

_____. *Course in Wash Drawing*. New York: Van Nostrand Reinhold, 1961.

_____. *Oil Painting, Traditional and New*. New York: Van Nostrand Reinhold, 1959.

*_____. *Painter's Workshop: A Basic Course in Contemporary Painting and Drawing*. New York: Van Nostrand Reinhold, 1969.

_____. *Painting and Understanding Abstract Art*. New York: Van Nostrand Reinhold, 1964.

———. *Watercolor: A Challenge*. New York: Van Nostrand Reinhold, 1957.

This sound and comprehensive series of books on painting techniques uses Canadian painting and artists as references.

Herberts, Kurt. *The Complete Book of Artists' Techniques*. New York: Praeger Publishers, 1968.

An exploration of two-dimensional art techniques, from painting to stained glass.

* Lamb, Lynton. *Materials and Methods of Painting*. Handbooks for Artists Series, 8. London: Oxford University Press, 1970.

This book describes over seventy painting pigments and offers information on materials such as supports, grounds, and studio equipment.

Mayer, Ralph. *The Artists' Handbook of Materials and Techniques*. Rev. ed. New York: Viking Press, 1957.

A very thorough, though somewhat dated, treatise on art materials and techniques.

* Sternberg, Harry. *Composition: The Anatomy of Picture-Making*. New York: Pitman Pub. Corp., 1958.

This concise, informative paperback on composition analyses pictures of various artists.

Pedagogy

* Horn, George F. *Art for Today's Schools*. New York: Davis Pub., 1967.

This comprehensive book on techniques is excellent for planning art courses.

Photography

Bihalji-Merin, Otto. *The World from Above*. New York: Hill and Wang, 1966.

In this book, the co-relation between art and science is shown: we see how aerial pictures have added a kinetic dimension to the visual aspects of our world, how they have revolutionized the science of surveying and cartography.

Blaker, Alfred A. *Photography for Scientific Publication*. San Francisco: W. H. Freeman and Co., 1965.

This handbook shows how to apply general photographic practices for solving problems in photographing specialized material such as scientific objects.

Cortright, E. M., ed. *Exploring Space with a Camera*. Washington: Office of Technology Utilization, National Aeronautics and Space Administration, 1968.

Concepts of motion, its role in the universe, and new knowledge about our own planet are explored in this volume.

* Feininger, Andreas. *The Complete Colour Photographer*. London: Thames and Hudson, 1969.

* ———. *The Complete Photographer*. London: Thames and Hudson, 1966.

Both of the above-mentioned works are quite technical in nature and include explanations of both ordinary and specialized camera equipment. They would be most suitable as reference books for the teacher.

Freeman, Mae and Ira. *Fun with Photography*. London: Edmund Ward, 1953.

Readers will learn how to load and use a camera, how to take good pictures, and how to develop pictures.

🍁 Greenhill, Ralph. *Early Photography in Canada*. Toronto: Oxford University Press, 1965.

This is a comprehensive illustrated history of photography in Canada up to 1885.

Hersey, John Brackett. *Deep-Sea Photography*. Baltimore, Md.: The John Hopkins Press, 1967.

A description of the use of deep-sea photography for scientific studies.

* Jacobs, L. *Basic Guide to Photography*. 6 vols. Los Angeles, Calif.: Petersen Publishing Co., 1973.

This series offers excellent technical information on photography; each of the six volumes deals with a different topic.

———. *You and Your Camera*. New York: Lothrop, Lee and Shepard Co., 1971.

A description of cameras and camera equipment, with an explanation of how they work, is supplemented by photographs. The relationship of art to photography is examined.

* *The Life Library of Photography*. 8 vols. New York: Time-Life Books, 1970.

This is one of the best comprehensive series of books on all types of photography.

Mates, Robert E. *Photographing Art*. New York: Ambassador Books, 1966.

A guide for students interested in making prints and slides of water colours, drawings, collages, and other art forms.

* Scharf, Aaron. *Art and Photography*. London: Penguin Books, 1969.

This authoritative and stimulating book shows the relation of art to photography.

Plastics

Newman, Thelma R. *Plastics as an Art Form*. Rev. ed. Philadelphia, Penn.: Chilton Book Co., 1969.

A thorough and authoritative work on the use of plastics in modern art.

Posters

Graphis Posters 73. *The International Annual of Poster Art*. Zurich, Switzerland: Zurich Graphic Press, 1973.

This book offers a cross section and a short history of international poster art.

Print-making

Chieffo, Clifford. *Silk Screen as a Fine Art*. New York: Van Nostrand Reinhold, 1967.

This well-illustrated book for both beginning and advanced students shows the complete process of silk-screen printing and explores various types of stencil-making techniques.

* Erickson, Jane D., and Sproul, Adelaide. *Print-Making Without a Press*. New York: Van Nostrand Reinhold, 1966.

This practical, imaginative book clearly explains how to use numerous printing techniques without a press.

* Hayter, Stanley W. *About Prints*. London: Oxford University Press, 1962.

This book provides information about recently developed etching and engraving techniques and offers many good illustrations of the works of such artists as Picasso, Klee, Miro, Sutherland, and Moore.

* ———. *New Ways of Gravure*. 2nd ed. London: Oxford University Press, 1966. First published in 1949, and now revised, this old favourite describes all of the techniques of gravure.

* Heller, Jules. *Print-making Today*. New York: Holt, Rinehart and Winston, 1958.

This well-illustrated book describes various forms of print-making, etching, and intaglio.

*Peterdi, Gabor. *Print-making: Methods Old and New*. New York: Macmillan Co., 1959.

An outstanding print-maker describes various forms and techniques of print-making in this thorough, well-illustrated book.

Rasmusen, Henry N. *Print-making with Monotype*. Philadelphia, Penn.: Chilton Book Co., 1960.

This complete history of monotype describes numerous methods and materials for its use.

*Sottriffer, K. *Print-making: History and Technique*. New York: McGraw-Hill Book Co., 1968.

This comprehensive history of print-making, from medieval times until the present day, includes various technical and artistic developments.

Sternberg, Harry. *The Woodcut*. New York: Pitman Pub. Corp., 1962.

This small book on the techniques of the woodcut is suitable for novices in print-making.

Reference

Lake, Carlton, and Maillard, Roger, eds. *A Dictionary of Modern Painting*. Augmented ed. New York: Tudor Publishing Co., 1964.

This is a concise reference guide to painters and paintings of modern times.

*Levy, Mervyn. *Pocket Dictionary of Art Terms*. 3rd ed. Greenwich, Conn.: New York Graphic Society, 1964.

This easy reference work offers definitions of art terms and provides a brief description of various types of art processes.

Sculpture

*Cheney, Sheldon. *Sculpture of the World: A History*. New York: Viking Press, 1968.

A thorough, one-volume history of sculpture from Oriental and primitive to modern times, with good black-and-white illustrations.

Giedion-Welcker, Carola. *Contemporary Sculpture: An Evolution in Volume and Space*. 3rd ed. New York: George Wittenborn, 1961.

This is an excellent history of modern sculpture.

Kaprow, Allan. *Assemblage, Environments and Happenings*. New York: Harry N. Abrams.

This large volume examines how the environment can be used to suggest sculptural shapes of various kinds.

Read, Herbert. *A Concise History of Modern Sculpture*. New York: Praeger Publishers, 1964.

This reasonably priced, concise history of modern sculpture is useful for quick reference.

Sculpture, Techniques

Baldwin, John. *Contemporary Sculpture Techniques: Direct Metal and Fiberglass*. New York: Van Nostrand Reinhold, 1967.

An advanced book on metal and fiberglass sculpture, which describes techniques requiring a considerable amount of equipment.

Brommer, Gerald F. *Wire Sculpture and Other Three-Dimensional Construction*. Worcester, Mass.: Davis Publications, 1968.

Very simple as well as more advanced forms of sculpture are described in this publication.

*Coleman, Ronald L. *Sculpture: A Basic Handbook for Students*. Dubuque, Iowa: William C. Brown Co., 1971.

This book offers a good historical approach to sculpture, supplemented by a detailed description of techniques.

*Irving, Donald J. *Sculpture: Materials and Processes*. New York: Van Nostrand Reinhold, 1970.

This comprehensive book on the techniques of sculpture also includes painting techniques. It is excellent for welded sculpture.

*Mills, John W. *The Technique of Sculpture*. New York: Van Nostrand Reinhold, 1965.

Traditional sculptural techniques are described as well as the more unorthodox methods and materials of contemporary sculptors.

Rich, Jack C. *Materials and Methods of Sculpture*. London: Oxford University Press, 1947.

This authoritative and practical work on the technical aspects of sculpture deals primarily with materials and methods.

*Struppeck, Jules. *Creation of Sculpture*. New York: Holt, Rinehart and Winston, 1952.

This detailed description of the traditional techniques of sculpture is a good reference work for small art departments with limited equipment.

Textiles

Albers, Anni. *On Weaving*. Middletown, Conn.: Wesleyan University Press, 1965.

This is a good reference book on the basics of weaving.

Blumenau, Lili. *Creative Design in Wall Hangings*. New York: Crown Publishers, Inc., 1967.

This well-illustrated book describes the various approaches and techniques for designing wall hangings.

*Collingwood, Peter. *The Techniques of Rug Weaving*. London: Faber and Faber, 1968.

This is one of the best and most comprehensive books on the techniques of rug weaving.

*Enthoven, Jacqueline. *The Stitches of Creative Embroidery*. New York: Van Nostrand Reinhold, 1964.

This book offers a description of the most useful and creative embroidery stitches.

Harvey, Virginia L. *Macramé: The Art of Creative Knotting*. New York: Van Nostrand Reinhold, 1967.

This history of macramé describes tools, materials, and basic knots.

Krevitsky, Nik. *Batik: Art and Craft*. Rev. ed. New York: Van Nostrand Reinhold, 1967.

This book outlines possible fabrics, dyes, waxes, tools, and equipment for batiks as well as step-by-step procedures in their preparation and application.

_____. *Stitchery: Art and Craft*. New York: Van Nostrand Reinhold, 1966.

An introduction to stitchery as a serious art medium for students of all levels.

Laliberte, Norman, and McIlhenny, Sterling. *Banners and Hangings: Design and Construction*. New York: Van Nostrand Reinhold, 1966.

The making of banners is described visually with a number of reproductions of the work of Laliberte.

Lesch, Alma. *Vegetable Dyeing*. New York: Watson-Guptill, 1970.

This book, which is suitable for all levels, describes how to make dyes from plants and vegetables.

Proud, Nora. *Textile Printing and Dyeing*. London: B.T. Batsford, 1965.

This is a good basic introduction to the technique of printing and dyeing textiles.

*Rainey, Sarita K. *Weaving Without a Loom*. Worcester, Mass.: Davis Publications, 1966.

A useful publication for art departments with limited equipment for textile design.

*Regensteiner, Else. *The Art of Weaving*. New York: Van Nostrand Reinhold, 1970.

This is a complete guide to the craft of weaving; it examines materials and equipment, techniques, and various creative possibilities.

Robinson, Stuart. *A History of Dyed Textiles*. Cambridge, Mass.: M.I.T. Press, 1969.

_____. *A History of Printed Textiles*. Cambridge Mass.: M.I.T. Press, 1969.

These two books provide a good background of the history of textile printing and dyeing.

Woodwork

Willcox, Donald. *Wood Design*. New York: Watson-Guptill, 1966.

This easily readable reference book can be used by students of all levels interested in working with wood.

In summary, it is essential for the teacher to realize that, in the contemporary art world, techniques, forms, ideas, and concepts are constantly changing. This means, first of all, that any course dealing with the study of design must be broad in base and flexible in perspective. It also means that no Visual Arts guideline can be completely comprehensive in materials, methods, or concepts of design. However, the aims, the principles of evaluation, and the program components set forth in this guideline must be kept in mind in the ongoing reassessment of programs.

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- 3 *Wood and Nails*
Close-up photography
- 4 *Inflated Blue Sky, 1970*
Iain Baxter, artist
Polyvinyl acetate
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- 5 Example of calligraphy
- 6 *Factory Window, Toronto*
- 7 *Before Rain, Parry Sound, 1935*
Carl Schaefer, artist
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